DOCUMENT RESUME

ED 394 280 FL 023 671

AUTHOR Liu, Yue
TITLE A Taxonomy of Direct Rhetorical Patterns in Chinese.
PUB DATE 96
NOTE 24p.; Paper presented at the Annual Meeting of the Teachers of English to Speakers of Other Languages (30th, Chicago, IL, March 1996).
PUB TYPE Reports - Evaluative/Feasibility (142) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Chinese; Classification; Classroom Techniques; *Contrastive Linguistics; Discourse Analysis; *English (Second Language); Expository Writing; *Language Patterns; Paragraph Composition; Rhetoric; Second Language Instruction; Writing Instruction; *Writing Processes

ABSTRACT

An approach to teaching expository writing in English as a Second Language (ESL) to native speakers of Chinese is offered. It is based on a comparison and classification of rhetorical patterns in the two languages. Chinese rhetoric contains a wide variety of methods of presentation, including both direct and indirect, or metaphoric, forms. It is proposed that if ESL teachers find their Chinese students using the more indirect forms, they can refer students to direct forms expected in English rhetoric. A number of Chinese writing samples are analyzed according to a guide of English paragraph patterns and tree diagrams to determine their organization. It is noted that the Chinese direct pattern has the same linear paragraph development as English expository essay, and that almost all rhetorical structures in English also exist in Chinese. This phenomenon makes it possible for classroom comparison. Contains 16 references. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 394 280

A Taxonomy of Direct Rhetorical Patterns in Chinese

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Yue Liu

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

FL 023641

BEST COPY AVAILABLE

Yue Liu

A TAXONOMY OF DIRECT RHETORICAL PATTERNS IN CHINESE

Introduction

In ESL classrooms and college writing centers, more Asian students, especially Chinese-speaking students, seek assistance and feel frustrated about the organization of English expository writing. These Chinese speakers are basically from China, Taiwan, Hong Kong, Indonesia, Singapore, or Malaysia. Their main concerns are about contrastive rhetoric: "What's the difference between Chinese and English writing?" "How do I write a thesis and topic sentence in English?" "Why should I always use specific examples to support my ideas?" On the other hand, some students have said that they do not think that Chinese always write indirectly. These questions have led to research to discover if there is a Chinese writing pattern similar to American writing that uses deductive methods with a straight line of paragraph development. If there is, ESL writing teachers and tutors can use samples of this Chinese linear pattern to help Chinese speakers with their English expository writing.

Basically the Oriental thought pattern is regarded as indirect. Kaplan (1966) first defined the Oriental thought pattern in an expository paragraph as circular and indirect whereas the English paragraph is linear and direct. Opposite to English writing, paragraphs in Oriental writing usually do not contain topic sentences with relevant supporting ideas. Thus English readers often think these paragraphs are digressive and out of focus. Some researchers such as Matalene (1985), Alptekin (1988), and Ostler (1987) echoed Kaplan in saying that the Oriental writing, more specifically Chinese writing, tends to be spiral in paragraph development.

In contrast, other researchers such as Mohan and Lo (1985) and Liebman (1988), asserted that there is a direct pattern in Chinese writing resembling the English direct pattern. Mohan and Lo challenged Kaplan's statement by providing some specific samples of Chinese ancient essays that contain either deductive or inductive reasoning. Liebman provided her students' journals on writing to support the claim that there is a direct pattern in Chinese writing. Kaplan (1990) later added that Chinese writing is shifting from reader-responsibility to writer-responsibility writing.

At the same time, the scholarship on both sides of this argument has been

somewhat flawed. First and foremost, few of the scholars have been bilingual, and most of the analyses have been of English texts of Chinese writers, and few have included Chinese texts. Secondly, the research methodologies of most scholars have not included a system of independent raters. Most of the judgments concerning whether a piece of English or Chinese writing conforms to English or Chinese rhetoric have been made by individual scholars in support of the scholar's own research. Thirdly, the representations of rhetorical patterns have been limited to "doodles." In other words, we have lacked a coherent research method to show a piece of writing reflects a specific rhetorical structure.

This paper will present a taxonomy of direct rhetorical patterns in Chinese that will also address the above mentioned research questions. This taxonomy is significant in that it will show that Chinese rhetoric not only has a direct rhetorical pattern but it actually has several of them. It is proposed that those who teach composition in English to Chinese students should be able to use these direct rhetorical structures as examples of what they are trying to elicit in their composition classes. Concerning methodology, this study was devised and implemented by a Chinese-English bilingual. The research design incorporated two sets of two raters (one set native English speaking and one native Chinese speaking) who read texts to determine whether they were direct or indirect. In addition, the directness or indirectness of a text was graphed using the tree diagrams modeled from Langer's (1992) analysis of English essay structure.

The main point of this analysis is that Chinese rhetoric contains a wide variety of methods of presentation that includes both indirect and direct forms. The implications for teachers will suggest that if ESL teachers find their students using the more indirect forms, then they may refer to the direct forms described in this study as the type of rhetorical form more expected in English rhetoric.

A Taxonomy of Direct Patterns in Chinese

In this section, the Chinese writing samples will be analyzed with the guide of English paragraph patterns and tree diagrams to determine the ways in which the pieces are organized. This section first tests if the "open-the-door-and-see-the-mountain" pattern is direct in paragraph organization by analyzing the samples from ancient and modern

writings. Then it compares the Chinese direct pattern with the American direct pattern with the same methods of paragraph development, such as process analysis, definition, analogy, and compare/contrast. Last, it introduces a special direct pattern from the critiques written during the Chinese Cultural Revolution to show the transition in Chinese writing.

OPEN THE DOOR AND SEE THE MOUNTAIN

The pattern of "Open the Door and See the Mountain" has a clear central theme. Gu (1992) claimed this pattern follows a beginning-middle-closing pattern, but she defined it as direct in usage and indirect in organization because there is more description and less focus on the main idea in this pattern. This pattern appears very often in newspaper writings, narrative and argumentative essays, either without supporting ideas or with them in the following paragraphs. This pattern has also been found in Chinese ancient and modern writings.

News Beginnings

News beginnings refer to the first sentence or the first paragraph of a newspaper article. With its simple and vivid language, a news beginning abstracts, summarizes, and presents the most important and the latest news for the readers. It attracts the readers' attention and motivates them go on with the reading.

The advent of the newspaper has a history of more than one hundred years. Basically, it has followed a pattern of first and second-generation news beginnings. According to Huang (1993), the first-generation news beginning occurred from the 1860s to the 1930s. During this period, news beginning required the five Ws (What, Who, When, Where, and Why) or five Ws + H (How). It first started in the USA, then spread to Europe and Japan, and appeared in Chinese newspapers at the beginning of this century.

The second generation of the news beginning occurred from the Second World War till now. In 1951, Chinese former Chairman Mao Tse Dong said the following:

> All longer telegram messages should use the beginning of "Open the Door and See the Mountain," be straight to the point, summarize the purpose or result of the

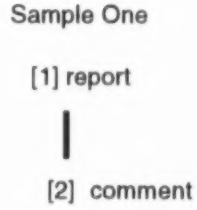
> message to attract the reader's attention, and make the reader get the thesis statement and want to go on reading (Huang, p. 37).

Mao's saying not only marked the beginning of using the "open-the-door-and-see-the-mountain" pattern in the newspapers in China (an indication mentioned by Kaplan and Hinds that Chinese writing was making the transition from reader-responsibility to writer-responsibility), but also made the Chinese news beginnings slightly different from those in European countries and America. That is, instead of reporting "Who, What, Where, When, and Why" at the same time, today's newspaper beginnings focus on the result of the event by presenting the most important thing in the first paragraph and leaving the rest of the information in the following paragraphs. Let's look at four of the samples provided by Huang (1993):

Sample One

> [1] Today, an audience of 70,000 people and 13,626 performers took part in the opening ceremony of the 24th Olympic Games. [2] This grand occasion shows that the days are gone when one or another high-power-sports country was absent in the past 12 years, and that people from five continents have joined hands and come together (Xinhua News Agency).

Analysis: Sample One reports the latest and major fact that 70,000 people and 13,626 performers took part in the opening ceremony of the 24th Olympic Games [1]. At the same time, it indicates the different characteristics from the last several Olympic games by first reporting [1] and then commenting [2] so that it gives readers a strong impression. Here is the tree diagram:

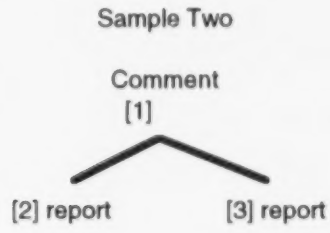


Sample Two

> [1] "Watching the eternal flames rising, our hearts were echoing. Break through

all barriers, and our happy days last forever." [2] This morning in Seoul, Korea, the athletes from 160 countries come to join the opening ceremony of the 24th Olympic Games which has the biggest scale in history. [3] In this ceremony, there has been a friendly atmosphere (Yang Cheng Evening Paper).

Analysis: Sample Two starts by quoting the words of a song to comment on the significance of this Olympic games [1]. Then, it reports briefly about the event [2] [3]. Opposite to the first one, it first comments, then reports. The tree diagram looks like this:



Basically the above samples use the "open-the-door-and-see-the mountain" pattern: the two opening sentences are followed by the most important details. Specifically, they first of all tell readers the time of the event, "today" or "this morning" to show this is the latest news. Secondly, they all focus on the most important news, "The opening ceremony of the Olympic Games." Third, from different aspects, they specify the characteristics of the 24th Olympic Games to let readers realize its significance. Finally, they use a variety of techniques of expression, such as comparison, description, and quotation, which is similar to English expository writing.

Unfortunately, Huang only provides the first paragraph of each news report, but readers can predict the less important issues through the contexts that are not mentioned in the first paragraph. Huang also provides more examples for the news beginnings with the "open-the-door-and-see-the-mountain" pattern.

Both of the Chinese- and English-speaking raters thought the above two samples had essentially the same structure as English newspapers as the samples presented the most important details in the initial position.

From the above samples, it is clear that the "open-the-door-and-see-the-mountain"

pattern in news beginnings resembles the English direct pattern. First, not many Chinese idiomatic speeches (traditional 4 character idioms) are used in news beginnings with this pattern. Second, the "open-the-door-and-see-the-mountain" pattern in news beginning focuses on the main theme: It has no irrelevant or digressive ideas and starts with the purpose or the intention of the writer. Third, this pattern has more writer-responsible rhetoric; the reader does not need any background knowledge and can understand the content immediately. In short, "Open the door and See the Mountain" in news beginnings is a typical introduction paragraph that needs a stronger thesis statement.

However, the "open-the-door-and-see-the-mountain" pattern in news beginnings differs from the English direct pattern in the following ways. First, the initial sentences in the "open-the-door-and-see-the-mountain" pattern are more description and less statements of intent because the first sentence does not cover the second one, but it is just a sequence. Second, though the paragraph includes the central theme and supporting details, the central theme is not strong enough to be used as the thesis statement. Third, the supporting details are not even in the same paragraph as the central theme; they are in the following separate paragraphs of the essay.

NARRATIONS AND ARGUMENTATIONS

Different from news beginnings, the following examples with the "open-the-door-and-see-the-mountain" pattern share one characteristic--the first sentence is the thesis statement which directly reflects the meaning of the title. These examples, the first paragraphs excerpted from long essays, like news writing, include no supporting details in the first paragraph; the supporting details are usually in the following paragraphs of the same essays. The essays are used in Chinese high school textbooks as models of the "open-the-door-and-see-the-mountain" pattern.

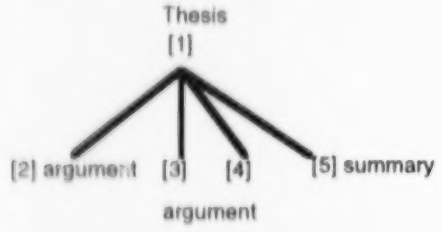
Ancient Narrations:

That the direct mentioning of the title in the first sentence in narrations is regarded as the "open-the-door-and-see-the-mountain" pattern. For example, in the essay, "Preface of Tan Wang Ge," Wang Bo (Tang Dynasty. A. D. 618) uses only one sentence in the first paragraph to point out the geographical location: "Ten Wang Ge is situated in

Hong Tu, Lan Chang province." It directly brings out the theme that the narration is at the body of the text.

Ancient Argumentative Essays:

The first sentences in ancient argumentative essays are definitely thesis statements that function as the controlling ideas for the body paragraphs. The "open-the-door-and-see-the-mountain" pattern is used in these first sentences, sharing one common tree diagram for the whole essay. For example, in "On Six Countries" written by Su Xun, the first sentence is the thesis statement, "The reason for the decline of the Six Countries is not because the soldiers were weak but because the government did not have a good strategy and tactics." The author directly presents his proposition that leads to the argumentation. The "open-the-door-and-see-the-mountain" pattern is used and defined in this approach. Here is the common tree diagram:

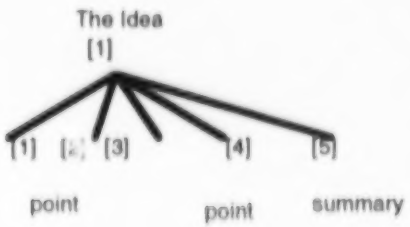


The Chinese raters seemed more assertive about the direct structure in the above ancient argumentative samples than the U. S. raters. Since the Chinese raters learned the above essays in high school, they were familiar with the whole texts, and thus they had a big picture of the essay organization. After the text content was explained to the U. S. raters, these raters read the analysis and the tree diagram, and they agreed with the Chinese raters.

Modern Narrations:

Basically in modern narrations, the thesis statement is at the very beginning of the first paragraph when using the "open-the-door-and-see-the-mountain" pattern. This kind of writing is used in memorial essays as well as in news reports. For example, Zhu De, the formal top leader in China, uses the "open-the-door-and-see-the-mountain" pattern in "In Memory of My Mother" (Chinese Textbooks for High Schools, Book Three, p. 45-

48). In this essay, he starts with the main ideas of the essay, "I am deeply grieved at my mother's passing away. I love my mother. Many of the things about her are worth my reminiscences forever, especially her hardworking life." Thus he presented the purpose of the writing. Then in the following paragraphs, point by point, he recalled how hardworking his mother was. These details all supported his main idea. The tree diagram looks like this:



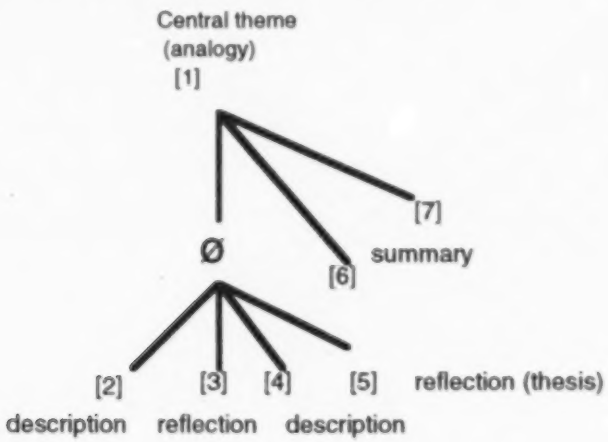
The two U. S. writing tutors said they usually write in the same way when they write a praise paper. First, they may write a short introduction to bring out the main idea of the essay. Then in the different paragraphs, they recall the details mainly in a chronological order. Also the Chinese raters did not see any structure difference between the two languages in this type of writing.

For another example, Mao Dun, in his "In Praise of White Poplar" (Chinese Textbooks for High Schools, Book Four, p. 121-25) uses an analogy to establish the pattern of "Open the Door and See the Mountain" to state the central theme of the article: "White Poplar (the northern Chinese farmer) is really uncommon; I praise white poplar [1]." Then he describes this kind of tree [2] and reflects his deep insight [3]. Again he describes [4] and then reflects [5]. Only in the end does he point out that the White Poplar is referred to as the northern farmer [6] [7]. Interestingly enough, this thesis statement is at the end of the essay.

Mao Dun (1896-1981) was one of the most versatile writers and novelists of twentieth-century China. In 1949, after the founding of the People's Republic of China, official recognition was awarded to him for the role he played, first as a pioneer in a new literature that was eminently "modern" and of its time, and later as an untiring literary

worker and promoter of cultural exchanges among nations. He became Minister of Culture in 1949 and remained in that office until 1965. He was so important in Chinese literature that his writings often appear as masterpieces in Chinese textbooks. The beginning of his "In Praise of White Poplar" is explained in the text books as the typical pattern of "Open the Door and See the Mountain."

Compared with the English structure, a tree diagram representing the organization of each of Mao Dun's paragraphs would look like this:



From the tree diagram, we can see that Mao Dun's essay with the "open-the-door-and-see-the-mountain" pattern is different from other essays with this pattern; it is an inductive version of this pattern. Specifically, it does not have a thesis statement in the initial position, which is illustrated with the symbol of [ø], nor does it have topic sentences in the body paragraphs. Instead, it uses an analogy to describe the scenery and reflect the author's deep thought. In the end, it brings out the thesis: "the White Poplar represents the Chinese northern farmer, of whom I speak highly."

Both the Chinese and U. S. raters could identify an inductive reasoning from the above sample as they found the thesis statement in the end of the essay.

Consequently, from the above samples taken from newspapers, ancient and modern narrative and argumentative writings, it is clear that the "open-the-door-and-see-the-mountain" pattern somewhat resembles the English direct pattern with either deductive or inductive organization. This pattern in newspaper writings was influenced by western

writings and modified according to Chairman Mao's instruction. In most writings, this pattern has a central theme and uses the direct approach in usage, but the theme is not strong enough to be called a thesis statement, or the supporting ideas are not necessarily within the same paragraph.

OTHER LINEAR PATTERNS

The following samples translated literally from Chinese are categorized as different modes of paragraph development, such as example, cause and effect, process analysis, definition, and comparison and contrast. The analysis will be guided by the illustration of the English paragraph organization (Parks, et al., 1986) and by Langer's (1992) analysis of structure with tree diagrams as well. This section provides samples with analysis and attempts to prove that Chinese writing has a direct pattern both in ancient and modern writings.

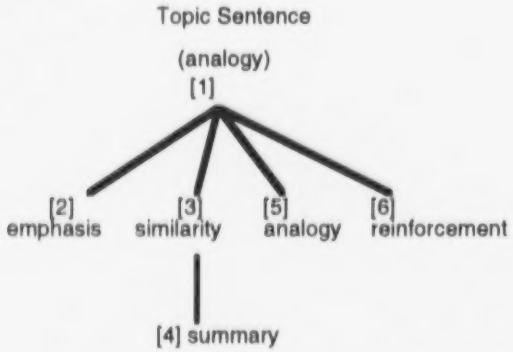
An Analogy Pattern

Sample

> [1] In general, a literary composition has (like a tree) its branches and (like a stream) its forks. [2] To arrange the forks and branches in order, one must follow the implications of the spring and the trunk. [3] Similarly, in bringing order and unity into linguistic elements and ideas, one must have a comprehensive principle, by means of which he will be able to achieve his goal by ten thousand different routes, and give coherence to one hundred different kinds of ideas. [4] Thus for all the variety of ideas, there will be no misplacement of emphasis and, for all the different linguistic element, there will be no confusion. [5] Like a tree, he will be able to send out some shoots to meet the sunshine and keep in reserve others which remain in the shade. [6] In this way he will achieve a close-knit organization from beginning to end, which manifests a unity of external and inner elements. (Shih, 1983, p. 437)

Analysis: This paragraph is developed by the mode of analogy. The first sentence is the topic sentence with metaphorical speech used as the guideline for the following demonstration [1]. To make the insight clear to readers, the author used the analogy to

show how a literary composition is like a tree or a stream, which are things already understood by the readers. Specifically, the author emphasizes the importance of following the implications of the spring and the trunk in order to arrange the forks and branches in order [2]. Then the author points out the similarity in bringing order and unity into linguistic elements and ideas [3]. The fourth sentence is the summary of the third. Later, the author brings back the analogy of a tree to talk about a literary composition [5]. The last sentence reinforces the topic sentence and sums up the author's interpretation of the organization of a composition [6]. A tree diagram of this paragraph looks like this:



This sample was responded to a little bit differently by the raters with different first language background. Both Chinese-speaking raters said this was the same direct pattern as English with a simple and easily-understood analogy. However, two of the English-speaking raters thought the analogy was vague because it just referred the composition to a stream in the first sentence; nevertheless, it was never explained. The Chinese raters seemed to read the sample with reader-responsible rhetoric while the American raters were used to the writer-responsible rhetoric.

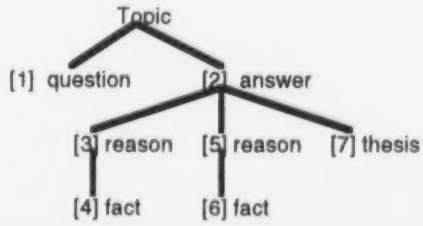
Quasi-inductive pattern

Sample

[1] The Chinese language is one of the most important languages in the world. Why? [2] There are several reasons. [3] First, China has a big land mass and one fourth of the world population. [4] In fact, the Chinese language has more

speakers than any other language. [5] Second, Chinese culture has a history of several thousand years; it is the richest of all. [6] Besides, linguists have noticed two other characteristics of the Chinese language: it contains tonal patterns and rhyme schemes, but it does not have any inflection. [7] Therefore, from the point of view of anthropology and ideology, the Chinese language is worth studying. (DeFrancis, 1966, P. 466)

Analysis: This paragraph uses Question-Answer and a quasi inductive method to start with the statement: The Chinese language is one of the most important languages in the world [1]. With a question "Why?" the writer claims that there are several reasons [2]. Then he provides the first reason [3] with the fact that the Chinese language has more speakers than any other language [4], and the second reason [5] with the fact that linguists have been aware of some other characteristics of the Chinese language: tonal patterns and rhyme schemes [6]. The last sentence is the thesis [7]. Notice that there are no metaphorical usages in the above paragraphs. Not only is it direct in paragraph organization, but also direct in the usages. The tree diagram looks like this:



The Chinese graduate student in the TESL program identified that this sample had an inductive reasoning. Sentence [3] and [4] were the strongest evidence as they provided the specific details. Sentence [5], to her, did not clarify the relationship between Chinese culture and history. Though Sentence [6] was relatively weak, it led to the thesis statement. She thought this sample was applicable to quasi inductive essay that works in English, so did the other raters.

TRI Pattern

Sample

[1] Mencius said, "The Three Dynasties gained the Empire by Humanity and lost it

by Inhumanity. [2] States rise and fall, and are held and are lost for the same reason. [3] If the son of Heaven is Inhumane, he will lose his Empire. [4] If the Feudatory are Inhumane, they will surrender their altars. [5] If ministers and Great Offices are Inhumane, they will forfeit their family shrines. [6] If knights and commoners are Inhumane, they will not keep their four limbs intact. [7] If a man abhors death and destruction, yet delights in the Inhumane, it is as though he were revolted by drunkenness, yet allowed himself to be urged to drink more wine. (Dobson, W.A.C.H. 1963. Mencius 4 A. 3.)

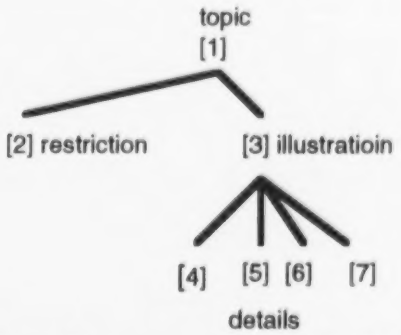
Analysis: This paragraph has the TRI (topic-restriction-illustration) procedure in organization as an English paragraph usually does:

Topic: The three Dynasties gained the Empire by Humanity and lost it by Inhumanity [1].

Restriction: States rise and fall, and are held for the same reason [2].

Illustration: the four "if-sentences" are used as the supporting details [3] [4] [5] [6].

And the last sentence reinforces the topic sentence [7]. The tree diagram looks like this:



One of the English-speaking raters working in the Write Place found the organization of the above sample parallel to the topic-restriction-illustration structure in English before he read the analysis. This rater was taking the rhetoric of writing class and therefore was familiar with the TRI structure. On the other hand, the Chinese graduate student who recently entered the university did not quite understand the structure until she read the tree diagram and analysis. She said she could write an essay by looking at this sample.

Descriptive Pattern

Laser

Laser is not a kind of common light. Unlike candle and electric light, it not only can burn out a toy tank, but also destroy the real tank, plane and even missile and satellite. It is he so-called "dead light" that people have had a hard time looking for decades. How can this light embody such super power? Let's look at its "characteristics."

First, laser is the simplest kind of light, while the light we see every day is made up of the light with mixed color. For example, the sunlight or electric light look like white color, but through a prism, you can see that they contain red, orange, yellow, green, black, blue, and purple these seven colors. Actually they also contain infrared and ultraviolet light that we cannot see. Second, laser has a very good sense of direction with little discharging angle, or you can say it has "parallel light." For instance, when you switch on the light, the whole room is bright. The light from the flashlight starts at a ray of light and forms a circle a few meters away in the end. This is because the light scatters in the course of transmission. Different from that, laser always keeps a straight line when transmitting, and its diaphragm is just as big as the circle of a cup after it is fired 20 kms away; even if it fired to the moon which is 38,000 kms away, the diameter of the diaphragm would only be less than two kms. Third, laser has a very bright light. How bright? Say, when the first atom bomb exploded, it gave out light which is stronger than that of a thousand suns; however, the light of laser is even 100 million stronger than that of the sun.

As a result, laser is a special light, but how is this light produced?... (Chinese Textbooks for High Schools, Book Two, p. 125-26)

Analysis: The above sample resembles an English essay in the paragraph development. The opening paragraph starts with the central theme by claiming that laser is a unique light; it can destroy anything--tanks, planes, missiles, and satellites. Then the writer raised the question, how can this light be so powerful? and asks the reader to take a close look at its characteristics.

In the body paragraph, transitions are used such as "first," "second," and "third" to make the meaning coherent within the paragraph. Each transitional word is followed with examples, details, or figures to support the thesis statement. Meanwhile, the writer uses comparison/contrast, and analogy as modes of developing and arranging ideas to further illustrate the characteristics of laser. The writer appropriately applies the figures to give an accurate explanation of the laser's characteristics. The last paragraph serves as a transitional paragraph from summary to the next topic on how to produce a laser.

This essay parallels an American English essay in the following ways:

I. Introduction:

A. Attention-getter: uncommon and "dead" light.

B. Thesis statement: this light embodies super power.

II. The main point of the thesis:

A. The first supporting idea: laser is the simplest kind of light.

example (comparison): sunlight or electric light.

B. The second supporting idea: It has "parallel" light.

1. detail:

2. more detail (contrast):

C. The third supporting idea: laser has very bright light.

example (comparison): the explosion of the first atom bomb.

III. Conclusion:

Restatement of the thesis.

Both of the Chinese and U. S. raters agreed with the analysis that this sample was very similar to an English essay structure. The only exception was that the last paragraph was not as complete as an English essay. In fact, it was just a transitional paragraph. One of the U.S. tutors said if some explanation was added to the last paragraph, this sample could be used in tutorial sessions. The new Chinese student said the first and body paragraphs could be used as a sample for Chinese-speaking students, and the last paragraph could be ignored or revised.

On the whole, the Chinese direct pattern fits more in an English paragraph development than an essay. It is basically either deductive or inductive, has a topic

sentence supported by details, facts, and examples, and has a restatement of the topic sentence in the end. These paragraph samples can be used by the ESL teachers and tutors as a guide to help Chinese-speaking students with their English writings. It may also be regarded as a combination of "qi" and "he" with the descriptive writing of "Open the Door and See the Mountain." However, for some reason, this suggestion is more applicable to most of the paragraph structure modes except the mode of cause/effect. The organization in the whole essay is similar, but it does not necessarily have the same structure as an English essay since the summary paragraph is not quite complete, or for some reason is more like a transitional paragraph. However, it still can be used as a model for the ESL teachers and tutors to help Chinese-speaking students in their expository writing with some explanation for the conclusion.

CRITIQUES FROM THE CULTURAL REVOLUTION

Kaplan (1990) is right that the end of the Chinese Cultural Revolution marks the writing transition from reader-responsibility to writer-responsibility. Critiques or Big-Character Posters, in literal Chinese translation, started in 1966 and ended in 1976. This type of essay was used to disclose the "illegal" activities of government officials at any level. Since every Chinese, man or woman, young or old, was involved in the Cultural Revolution, the critiques were supposed to be direct, hitting the nail on the head, and writers tended to tell readers their intentions. In other words, directness was preferred in critiques during that period of time. The following sample of critiques was basically deduction using the method of enumeration.

Sample:

Publicly Expose the KMT Spy Li Xiao-xiong!!!

[1] Although Li Xiao-xiong is an old Party member, he wears his Party clothes to disguise his true mission. [2] Before Liberation, he was an active reporter for the KMT's Center Daily, and he volunteered to stay behind as a spy when we routed Chiang Kai-shek's dogs and they fled to Taiwan. [3] Every day he gathers information for them, and works against us from within. [4] As a proofreader, he has had many opportunities to show his hatred for the Party, as on the occasion when he deliberately turned the character "ten thousand" upside down. [5] But

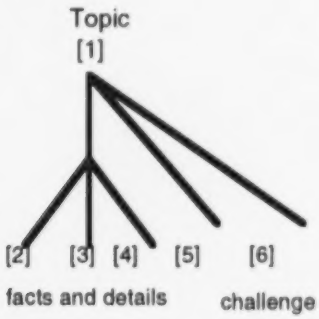
our Great Leader Chairman Mao will live ten thousand and ten thousand years despite such pernicious spies. [6] Down with Li Xiao-xiong!!! (Liang, 1983, p.52,).

Analysis: This Big-character Poster used facts and details to support the statement.

Thesis statement: Li wears his Party clothes to disguise his true mission: the KMT spy (the nationalists in Taiwan) [1].

Facts and details: an active reporter for the KMT's Center Daily, he gathered information, deliberately turned the Chinese words "Long Live" upside down so that this misled people to doubt that Chairman Mao could not live a long life [2] [3] [4].

The last two sentences are regarded as a challenge to the person being criticized. The tree diagram looks like this:



When this sample was shown to both Chinese-speaking and English-speaking readers, they were amazed at how similar the organization is between the two languages: first make a statement, then support it with facts and details, and the last two sentences are like the challenging sentences in a reaction essay.

Compared with the American direct pattern, the critiques from the Cultural Revolution are direct in using topic sentences supported by examples, details, etc. They usually have the procedure of Topic-Restriction-Illustration, but the Chinese summary sentences differ from the English ones in using slogans as challenges besides reinforcing the controlling ideas. Here is an outline for the organization of the critiques:

1. topic sentences.

2. restrictive sentences.
3. supporting ideas (examples, facts...).
4. summary sentences.
5. slogans.

This pattern results from a transitional tendency in the Chinese writing: from reader-responsibility to writer-responsibility, as mentioned by Kaplan and Hinds. Specifically, in the first part, the topic sentence speaks directly from the viewpoint of the writer-responsible rhetoric. Then the second part narrows down the statement. The third part is the typical transition from reader-responsibility to writer-responsibility as it is illustrated with concrete evidence, which is not common in the Chinese indirect pattern. The fourth part is also direct with the function of reinforcement of the topic sentence. However, the last part, slogans, is reader-responsible rhetoric because it was rather confusing to English speakers, and they did not have the cultural background knowledge. But, on the whole, the critiques from the Great Cultural Revolution has resulted in a transition from reader-responsibility to writer-responsibility.

Conclusion

From the analysis of the samples, the results support the hypotheses of the present study: "Open the Door and See the Mountain" is direct in usage and different from most of Chinese writings which tend to use metaphoric language. This pattern in news beginnings is influenced by journalism in Western countries and America; nevertheless, the same pattern used in ancient Chinese narrative and argumentative essays is native Chinese. Generally speaking, an introduction with this pattern is the same as an English introduction except that the statement has less intent and is less specific than English. Therefore, this pattern does not have exactly the same direct pattern of paragraph development as an English expository essay though they are similar in many ways.

However, the Chinese direct pattern has exactly the same linear paragraph development as in an English expository essay. It has a topic sentence as a general statement supported by facts, details, or examples. It is regarded as a native Chinese direct pattern because it can be shown not only from Chinese modern writings but also from ancient ones. Moreover, the present study supports and furthers Mohan and Lo's

research that Chinese writing has a direct pattern besides its indirect patterns. This study also agrees with Kaplan, Mohan and Lo that the striking similarities in the organization of academic writing is more universal than was previously thought. Hopefully this study will clarify the assumption that Chinese always write indirectly, the opposite to American writers.

Again, the present study echoes Kaplan and Hinds' statement that the samples of critiques from the Cultural Revolution indicate that Chinese writing has undergone a transition towards more writer-responsible writings. On the one hand, the paragraph organization in those critiques tends to be more direct than other Chinese writings with a assertive statement supported by specific details and examples, which resembles an English expository essay. On the other hand, the terms created during that special time are vague to English readers as they do not have the experience of the Great Cultural Revolution. For the slogan ending, this remains the writer-responsible rhetoric.

In a sense, all three of the patterns--"Open the Door and See the Mountain," " Chinese Direct Writing," and "Critique From the Great Cultural Revolution"--are a combination of each other, and they have borrowed and developed from essentially two patterns: the "qi-cheng-zhuan-he" and "Open the Door and See the Mountain." Specifically, the introduction and conclusion are taken from the "qi" and "he" of the four-part pattern while the body part uses the strong description/narration of the "Open the Door and See the Mountain" pattern. With this combined pattern, Chinese-speaking students should be able to write process and compare/contrast essays rather well.

Taking this into account, ESL teachers and tutors in the U. S. and abroad can use samples of the Chinese direct pattern either in Chinese or English to help Chinese-speaking students to write English expository essays. Some possible suggestions might work well in tutorial and teaching situations. The first suggestion is to use modeling during one-to-one tutorials. The tutor could be either a Chinese or an English speaker and may ask the Chinese-speaking student to read one of the samples of Chinese direct writing. Then the tutor may point out the topic sentence, supporting ideas, and the summary sentence, and construct a similar topic so that the student could write a paragraph by looking at the sample.

The second suggestion is to use group discussion during classroom teaching. The ESL teacher may first explain what the English direct paragraph organization is and then divide the class into small groups. In the meanwhile, the teacher may give the students handouts with three or four different samples and ask each group to discuss one of the samples. Next, let each group present the sample by pointing out the specific features in the paragraph by comparing it with a typical English paragraph organizational pattern. Once these students are aware that the same direct pattern in Chinese paragraph development exists in English, they will not find it difficult to follow the English direct pattern.

Nevertheless, there is some problem that needs further research. Owing to the limited sources in the U. S. libraries, samples of cause/effect patterns written in Chinese with a direct paragraph development were not found in this study. It should be possible to find them in some Chinese libraries. But it is also possible that these samples of cause/effect written in Chinese do not exist. Therefore, further research needs to be done.

To sum up, this study supports Kaplan's claim that different languages share similar patterns of paragraph organization. It also proves Mohan and Lo's statement that Chinese has a direct pattern besides the indirect pattern previously identified by western researchers. Further, this study finds that almost all rhetorical structures in English also exist in Chinese. If ESL teachers and tutors find their Chinese-speaking students using the more indirect forms, then they may refer to the Chinese direct forms described in this study as the type of rhetoric form more expected in English rhetoric.

REFERENCES

Alptekin, C. (1988). Chinese formal schemata in ESL composition. British Journal of Language Teaching, 26 (2), 112-116.

Chinese text books for high schools, (1987). Book Two, Three, and Four. Beijing: People's Educational Publishing House.

DeFrancis, J. (1966). Character text for advanced Chinese, New Haven: Yale University Press.

Dobson, W.A.C.H. (1963). Mencius, Toronto: University of Toronto Press.

Gu, H.Y. (1992). Drawing the dragon: Chinese rhetoric for ESL teachers. Unpublished M. A. thesis, St. Cloud State University, St. Cloud, MN.

Huang, C, J. (1993). Practical writing techniques, Beijing: Beijing Financial College Publishing House.

Kaplan, R. B. (1966). Cultural thought patterns in inter-cultural education. Language Learning, 16, 1-20.

Kaplan, R. B. (1990). Writing in multilingual/multicultural context: What's contrastive about contrastive rhetoric? Writing Instructor, 10 (1), 7-18.

Langer, J. A. (1992). Reading, writing, and genre development in Irwin, J. & Doyle M. A. (Eds). Reading/writing connections: Learning from research, Newark, DE: International Reading Association.

Liang, H. (1983). Son of revolution, New York: Alfred A. Knopf.

Liebman, J. D. (1988). Contrastive rhetoric: Students as ethnographers. Journal of Basic Writing, 7 (2), 6-27.

Matalene, C. (1985). Contrastive Rhetoric: An American writing teacher in China. College English, 47 (8), 789-808.

Mohan, B. A. & Lo, W. A. (1985). Academic writing and Chinese students: Transfer and development factors. TESOL Quarterly, 19, 515-533.

Ostler, S. E. (1987). A study of contrastive rhetoric of Arabic, English, Japanese and Spanish. Dissertation, Faculty of the Graduate School. University of Southern California. CA.

Parks, A F., Levernier, J A. & Hollowell, I M. (1986). Structuring paragraphs: A guide to effective writing, (2nd ed.). New York: St. Martin's Press.

Shih, V. Y. (1983). The literary mind and the carving of dragons, Hong Kong: The Chinese University Press.